

# Goldman

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## SUMMARY KEYWORDS

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## SPEAKERS

Tim, Larry Goldman, Robert Curvin

**Robert Curvin** 00:00

You're not talking to me. You're just talking to the camera and to the public. Okay?

**Larry Goldman** 00:57

So is it better? I've always been taught Tim to look at the interviewer.

**Robert Curvin** 01:02

Exactly, exactly. Yeah, that's fine.

**Larry Goldman** 01:08

Is there ever gonna be a transcript of this interview?

**Robert Curvin** 01:11

Well there could be, I could even give you a copy of the DVD, if you'd like that. You'd like that? Yeah, we've done that for several people who wanted a copy. Yeah. Well, let's see how long it takes. If we if we don't get it all done. We can do it again. I hope. But I think 45 minutes to an hour. Probably.

**Larry Goldman** 01:38

I'll try not to be my usual long-winded self.

**Robert Curvin** 01:41

Okay, well, let's, let's start. Tim, are you running yet?

**Tim** 01:44

Yep. Good. Do me a favor and keep your hand inside that.

**Robert Curvin** 01:51

New Jersey Performing Arts Center. And, Larry, I want to start by just asking you, how did you first come to know Newark?

**Larry Goldman** 02:02

I arrived in Princeton, to become a graduate student. Something like two or three weeks before the Newark riots. [So I was] moving into an apartment. And the interesting thing was that I was coming to the Princeton to study, uh, Urban Affairs and urban policy. And it was just impossible to think about that 40 miles away and not somehow engage Newark. So I immediately became interested in Newark and obviously read everything I could about the riots. And I guess my first real involvement was when I chose Newark as a topic for various course papers that I was writing.

**Robert Curvin** 02:50

And then what happened after that?

**Larry Goldman** 02:53

Well, the first real study I did, on Newark was for Dwayne Lockhart's course. And I interviewed three African American leaders. A, I was trying to set it up. So I was interviewing a conservative old line kind of church based leader, a more middle of the road leader, and then a more radical leader. My middle of the road leader was Ken Gibson. And we did long interviews together. I don't think I have them anymore, unfortunately. But I got to know him a little bit. He was then a civil engineer, something like a \$12,000 a year job working for the city, but was very determined to run for mayor. This was probably fall of 67, or maybe the spring of 1968. And, uh, e was really nice to me. And I liked him and decided that if he did in fact run for mayor, I'd like to try to help

**Robert Curvin** 04:04

Did you come back and work in the campaign at all?

**Larry Goldman** 04:07

I did. I tried to find a role for myself in the campaign. The tension was I wanted to be the key policy guy, and he wanted me to be the fundraiser. But I was happy to do whatever I could. And at some point, I organized a fundraiser in Princeton for Ken Gibson and we raised a bunch of money. And I also tried to help him various in policy areas, writing position papers, and so forth

**Robert Curvin** 04:39

You encouraged some of the students to get in-

**Larry Goldman** 04:42

Yeah very much so. I graduated from the Woodrow Wilson School I immediately took a job at the Woodrow Wilson School. It was a sort of faculty job I had a faculty [unintelligible] and my key responsibilities was to find internships for undergraduates who are interested in urban affairs. Of course, nobody wanted to work in Trenton, they all wanted to work either in the Lindsay administration in New York City, or in Newark, because it was getting so much publicity. So I put lots of students, including some who have, since become famous, like Henry Kennedy, Dennis Sullivan, not famous but certainly prominent to work in Newark. And that one, strengthened my ties to that Gibson administration, and also introduced me to a lot of other really interesting people like Junius Williams and others, who were mentoring and supervising my interns.

**Robert Curvin** 05:46

So I assumed that af- you left Princeton at some point, and then you ended up at Carnegie Hall in New York, and then how did you get back to Newark? How did that happen?

**Larry Goldman** 06:00

One sad thing I must say is, I think after I left Princeton a lot of the connection with Princeton, Newark eroded you know, the, my successor, my position didn't have anything like the contacts that I had, to this day, I think it's kind of sad thing, that there's an incredible resource so close by, and it's not that well connected with the city. Having said that, I went to work for Carnegie Hall. I did a lot of things in between. But in 1980, I went to work at Carnegie Hall to do the renovation and restoration of Carnegie Hall and the expansion. With a 50 story office tower on a site owned by Carnegie Hall. That becomes important later in the stories. Cause I got some experience that would be useful when I did get back to Newark. And Carnegie Hall was kind of drawing to an end in the late 80s. At least my responsibilities were dropping, Renovation was completed, office tower was underway. I began doing a bunch of consulting and the story here's a little hazy. I got two visits, probably in 1988. One from an emissary from then governor Kean. I'll think of his name in a minute and, and one from Ray Chambers, I remember Chuck Hirsch who was Ray Chambers assistant. And both of them came on the same mission. To kinda tap my thinking on an Art Center in New Jersey, and specifically in Newark. Neither had a clue about my past involvement in Newark. Guy's name was Al Felzenburg who who was an assistant secretary of state Kean administration and one of the people responsible for pushing the idea of the arts center. There was also another connection. A study that was done for Governor Kean, on whether there should be an art center, big world class Art Center in New Jersey, if so, where should it be? It was done by a guy named Carl Shaver, who was kind of the Dean of fundraising consultants for [unintelligible] How he got into this particular consultancy, I don't know. But he had been Carnegie Hall's consultant, and I knew him. So both Kean's emissary and Ray Chamber's emissary talked to me about this idea. I got very excited about it, for two reasons. One, it was the city that had been my city in the late 60s, early 70s, in a lot of ways. And secondly, my ears kind of perked up because I saw well, maybe this was at least a consulting opportunity. And maybe if this was real, what would be the next step after Carnegie Hall? I was riding hot. Some of the New York Times had written an editorial called I forget the headline of the editorial, it was very unusual, it was saying how great the management of the renovation and restoration of Carnegie Hal had been. And I was looking for something of equal scope and equal importance. This kind of piqued my interest as something that might meet those criteria. So I met Ray Chambers. He asked me if I'd be a consultant to the project. And that was in 1988. And sometime in late 88, early 89 Ray asked if I would be interested in coming to run this project. I thought about it I consulted my advisors. I consulted with my wife. My father's advice was "Larry you're riding high in New York. Why do you want to get buried n Newark?" To me it seemed like a great opportunity, Ray was very, very persuasive. And I took the leap.

**Robert Curvin** 10:08

So what was the state of development at that point? I mean, it was, a clean slate essentially.

**Larry Goldman** 10:16

Almost nothing. There was no money. There was no land. There's no architect. All there was was the Shaver report that said, there should be a multi facility, Lincoln Center like arts center. And he recommended very boldly, if you think about it, he recommended that the right place for this arts center was Newark

**Robert Curvin** 10:39

It was in that report.

**Larry Goldman** 10:40

It was in that report, he also recommended trying to be political, that there be sort of secondary and tertiary art centers built in a lot of other little towns and cities, in Morristown and Princeton, and so forth. Bergen County, there was one, but the main event he recommended would be Newark.

**Robert Curvin** 10:59

Would be Newark. And so you come to Newark, and you've got this clean slate. And then you have to put together both the plan-

**Larry Goldman** 11:10

The plan and the team, that was the key. And also persuade Ray Chambers who, after all, was not an organization guy, but a entrepreneur. Some would say cowboy entrepreneur, that solutions come from process and there was no process. And I'm kind of a process person. I wanted to do that. So my first hire was Tom Lussenhop who was the CFO, he was that's incorrect. Tom Lussenhop worked with me at Carnegie Hall. He was another Woodrow Wilson school graduate, 10 or 15 years after me. He had work experience with the city. He left Carnegie Hall and he came to be the first financial officer, the CFO. And that was maybe 30 days after I started. And then 90 days after I started, a search, was conducted to find a fundraiser. And that's when I hired John Richard, who at that point, had been president of the foundation [at a] children's specialized hospital in Mountainside, where he was in charge of fundraising. And he took a huge leap, as I did, the three of us and it was just the three of us for about a year borrowed office space.

**Robert Curvin** 12:32

And now it's a state institution. Right? But it's in Newark. So tell tell me a little bit about the dynamics of lining up the political and legislative support to make it happen.

**Larry Goldman** 12:49

Real key was that Governor Kean proposed \$33 million in the budget to buy the land wasn't even clear where the land would be something at this point that was pretty much going to be in Newark. By the way, there was a taskforce co headed by Gerry Greco from the private sector and Wynona Lipman, from the public sector to fight to have the art center in Newark. That task force I believe, was appointed by Mayor James. They did a great job fighting for Newark as the site. So Governor, Kean was proposing \$33 million in the state budget, there was lots of resistance to it. And the key move, I believe to get this passed was that Ray Chambers, whose middle name could be leverage said that he would guarantee that if the state put up 33 million, the private sector would match that 33 million. And that was huge. He had such an extraordinary reputation in the state. It's hard to imagine any other private sector

individual one who would have done that and two, who would have been credible. So based on that the legislature finally pass not \$33 million, but \$22 million to purchase land. And that became available at the same time a nonprofit was being set up in Newark, with a board of directors that was being assembled a blue ribbon board. And the idea is that nonprofit in the first instance, would be responsible for identifying the site purchasing the site.

**Robert Curvin** 14:39

So I assume that not everyone was lined up, and marching forward on this. What were some of the obstacles? Some of the hurdles that you had to confront.

**Larry Goldman** 14:52

Well, there were the obvious obstacles in that the a lot of the legislators from places other than Essex County thought that this was another Newark pork barrel project

**Robert Curvin** 15:08

Based on the reputation in the city of things, being treated politically as patronage

**Larry Goldman** 15:14

The fact that this huge slug of money going into Newark, and secondly, I think that there was skepticism as to whether anything could be pulled off. So that would that was a very big obstacle. But it wasn't the biggest obstacle. The biggest obstacle was as much as the [unintelligible] Art Center was getting favorable publicity. Very important that Mort Pye then the edito of the Star Ledger was behind us. He saw sort of as his role to accomplish the arts center. [Unintelligible]. This is a different local style journalism that doesn't exist anymore. As much as the Art Center was getting all this great publicity. There were beginnings of rumblings. That took two at the time, apparently irreconcilable forms. One was a suburban reaction, which was pretty much a white reaction saying, sounds like a great idea to have a Lincoln Center West in New Jersey, we like that. But, you know, nobody's gonna go to Newark. That's where the riots were. The second was the reaction that we began to feel in the city, which was this is just another ripoff. We- what is a concert hall that's going to play Mozart and Beethoven, what's that got to do with us? So there was-

**Robert Curvin** 16:56

Was that an internal, more Newark reaction or-

**Larry Goldman** 17:01

Yes, there were lots of voices in Newark. Also, you know, my experience was mostly in New York, this never even came close to the pitch that I would have reached in New York. Even a good example of that is when there was a cemetery, discovered in the excavation, and the possibility, not even the clarity the possibility that there might have been a Black soldier from the Revolutionary War, in, buried in the cemetery among a sea of white Protestants, who nobody cared pretty much, even that never reached, a 10th of the pitch it would have reached in New York.

**Robert Curvin** 17:43

They were the only Protestant the city had at that point, right. [laughs]

**Larry Goldman 17:49**

But you know one thing I began to see, great benefit of working in Newark, New Jersey, is that there are just fewer bases, you have to touch to make something happen. So in any case, we had two really dual problem, I had to convince the suburbanites that this was feasible, and that they should give their money to it. And those were individuals and corporations [unintelligible], and then had to kind of create a sense of credibility in Newark, that this wasn't gonna be a palace of white culture. That was the biggest problem.

**Robert Curvin 18:32**

So obviously, that affected your thinking about planning, both physically and in terms of programming.

**Larry Goldman 18:40**

There wasn't a single decision we made in those early days and today, that doesn't take into account the importance of this kind of being a populist Art Center for every turn out there was a great tradition of that in Newark. Jotun Cotton Dana at the Newark museum was trying to create this a century before the same kind of institution. So we worked very, very hard to develop a dual strategy that would convince not with rhetoric, but with real actions, the people in Newark including the mayor, who was happy to have the art center but was still a little standoffish that it was really gonna be meaningful.

**Robert Curvin 19:31**

He's talking about Sharpe James the mayor?

**Larry Goldman 19:35**

Because although he fought to have an ear, you know, he didn't yet know Ray Chambers well. Ray Chambers was assembling the board of directors that was pretty much the corporate elite of the city and state. And you know Sharpe James. You know thinking about it properly, he was a little bit skeptical.

**Robert Curvin 19:55**

But he formed a task force you said? Was that his idea was or was that someone else's idea?

**Larry Goldman 20:02**

He did form a task force [unintelligible]. I don't know. I don't know. And he fought like hell to get the art center here. Having done that he wasn't sure what it meant for him for his administration or the people of Newark, you know, possibly what it even meant in terms of what influence he would have over it. I will tell you that the reluctance of Mayor James didn't go away until, with Gus Heningburg's advice we added(?) him not to the board, he was already on the board, but to the executive committee. From his first executive committee on, he was 150%. And, uh, Gus gave us great advice on that.

**Robert Curvin 20:46**

Tell me a little bit more about Gus and, uh, what role did Gus play because he's an important figure in a lot of developments in the city.

**Larry Goldman 20:53**

I'd known Gus from my previous engagement in the city but not well, but enough. Gus, both wanted to be helpful and sensed a client that's fair enough, that's how he made his living. And, uh, we, one of the first grants we got was a \$100,000 grant from the Victoria Foundation, the purpose of which was to hire Gus Heningburg. And we put us on as a consultant. And, uh, he was also skeptical, and played it skeptically as well. But little by little, he became more convinced that we were trying to do the right thing. And he was at that time, our community affairs consultant and gave us advice on things like, you know, Sharpe James is the CEO of the city, he belongs on the executive committee with the corporate CEOs, it's great advice. But Gus's most important role was when we got to construction. Every one of the construction management firms we interviewed, had an elaborate presentation prepared for us of how they were going to integrate the construction workforce. And they were wheeling in very articulate people from places like Cleveland, saying, this guy is our Vice President of Affirmative Action. And, you know, we really know how to do this work. And when we began checking, and with advice from Gus, don't believe it, you know. These fancy people are going to disappear the day construction starts. And you know, you're not going to reach your goals. So we hired Gus on a pretty happy? contract. Him and his assistant to really help draw the contracts in a way that the construction subcontractors couldn't get around the goals. And much more importantly than that enforce them. So Gus was with us through a four year construction period. For the three years, we had this continuity of funding but it was four years. We started in 93. And opened in 97. We hit goals, I think, that had never ever been hit in the state of New Jersey, and maybe anywhere. 46% of the 1000 jobs we created, went to minorities or women, mostly minorities, there were some women. And I forget the exact number of MBES (?), but something on the order of 26 or 28% of the contracts went to MBES (?). So I really lay the credit of that success right at Gus Heningburg's feet. It would not have happened without Gus Heningburg, it was very tough, he was very consistent in enforcing those rules.

**Robert Curvin 23:52**

Now, let's move over to the program side and thinking about I mean, the Art Center is now about to open. So how do you think about satisfying both the skepticism in the suburbs. This can't be world class, this can't be Lincoln Center. And at the same time in the community, this can't be for us.

**Larry Goldman 24:18**

Let me start with the community. We came upon the thought that you didn't need a building to do arts education. So for five years before we opened the arts in 1992, we hired then the director and then he became the vice president of arts education was Philip Thomas. And he did a really terrific job rapidly. There was a year study of you know, what were the gaps that we had to fill in in the arts education landscape. And after that, you know, we raised some money, and we got started with an arts education. It was mostly targeted in Newark. The first major event we did was at Symphony Hall, and it was Jaque Dem Blase (?) and we did something called Phat City, which involved a couple hundred kids from Newark and their parents and we actually filmed Symphony Hall and had this amazing event. And I think through the arts education initiatives, we slowly began to convince the people in Newark. Hey, maybe this art center is a good thing for us. On the suburban side, a couple of things. Starting with the corporations AT&T, you know the Newark corporations, and (unintelligable) put in some money to get started. I think they considered it very much venture capital. I don't think the levers of those corporations really believed it was going to happen. The governor wanted it, they wanted it. So they put



in some money. We call them the big five. Now we're down to the big two. But, uh, I think four of them put in a million and maybe Prudential put in two, something like that. But the first suburban corporation to throw in any money to commit was AT&T. And that was led by Morris Tannenbaum, the vice chairman and CFO, he had a deep reputation for supporting the arts. Morrie was an incredibly committed guy. He worked very hard, it wasn't simple. He pulled it off (?) it took him almost a year to get AT&T to put in a million dollars. After that, one after another, of the suburban based corporations began to fall in. And we began adding their CEOs to our board. So that's how we handled the corporate strategy. The individuals, you know, I can't tell you how many nights I spent in suburban living rooms and rec rooms, trying to convince people an art center in Newark would work. But some real visionary people stepped forward and put in some money. Ray chambers started with a \$5 million gift that enabled us to setup a staff and hire an architect and so forth. And slowly but surely, you know, there's an adage in fundraising people give money to people not to projects, because the quality of the people like Ray and I and Roy Vagelos (?) and others, assembled and Maury Tanenbaum Lieberman, and Chum (?) and others, assembled, that gave it credibility, people who were used to being successful, so when they ask people for money, they will be listened to (??)

**Robert Curvin** 27:43

So you've got, you've got the money now you got the foundations, were probably helpful too, local

**Larry Goldman** 27:55

Victoria foundation and Dodge foundations were big early supports. And of course, Ray Chambers.

**Robert Curvin** 28:00

Right. Now, let me get back to the larger community issue. When did the when did you make the decision to put the police station across the street?

**Larry Goldman** 28:21

You know, it was as we were heading toward the opening. Those of us involved with sort of the planning and the urban design, were incredibly mindful that this could not be another Newark fortress like everything built since the riots. In fact, we believe the opposite. If you just look around what we have here, it's glassy. It's it's an inside out kind of building, it lights up at night and glows like a hearth, inviting people in. It was a whole it's not like Kennedy Center or Lincoln Center, you know, built with its back to the city, the streets of the city. We were very conscious not to create a campus the streets of the city run right through the arts center. Still, though, I should say the reason for all of that is that it was our belief that the way to make a city feel safe is to have ordinary, well intended people on the street. (unintelligable) nothing like people (unintelligable) secure in the city, they're worried about people on the streets of Newark, they're still not during the day. We have performances. There are a lot of people. But we were also mindful that there was a very strong mentality out there in the suburbs, that Newark was not a safe place to come, particularly at night. I would go further, I would say there are a lot of people out there in the nearby suburbs, who organized their entire lives in a way to avoid engaging with Newark and we knew we had to deal with that. We, I came up with the idea that we, you know, had some of the street level space of this little building that was used for construction office eventually want to use that site for major residential and retail development. But, uh, what were we going to deal with the building in the meantime, we decided let's make the building more attractive. So we engaged a



firm from New York and put murals on the outside that kind of reinforced this as an arts district. And then we asked the mayor, whether, if we built a police substation at our expense, as I recall, it cost us two or \$300,000. Would they agree, to man it? And the mayor said, Yes, we would do that.

**Robert Curvin** 30:48

This is Mayor James.

**Larry Goldman** 30:49

This is Mayor James. And it turned out to be a great decision, not for the reason that everyone thought which is you know there is gonna be a lot of need for police to make arrests or anything like that. We've got such a load of people come through here, almost without any incidents at all. But the cops who work there have become ambassadors for both the city and the arts. And it gives people a great feeling of security when they cross the street, and they can stop and say to the policeman, "How do I get back on route 280 West?" And these guys are great, very much in the whole spirit of the place their ambassadors. I will tell you, Mayor Booker, no not Mayor Booker, but the booker administration and the police, they began talking about and in fact, about eight months ago, decided to deemphasize the substation and only use it at performance times, rather than having daily roll calls in the morning and so forth. And I went directly to the mayor and I said, "Come you can't do this, it's too important to us." And in a blink, I should add I went to Derek McCarthy. And in a blink he reversed his subordinates decision and it's back.

**Robert Curvin** 31:58

So what's going to happen to the substation though when you go the housing? Build it right in? It'll be built right in.

**Larry Goldman** 32:07

One of the things you know is that if you were to go into that substation, and just look at simple things, the cleanliness we clean it, the bathroom, there's a closed circuit TV, there's a little conference room it is probably among the nicer spaces that the police have in Newark. They like being here.

**Robert Curvin** 32:29

Do they get tickets to come to the shows?

**Larry Goldman** 32:31

I won't comment on that.

**Robert Curvin** 32:35

This is Newark, after all. Well, tell me a little bit about your thinking about the future of the Art Center. And, I have two parts of that. But one is the art center itself. But its future impact and relationship on the on the area and, uh, on the community.

**Larry Goldman** 32:59

[Break] To talk about (you ready Tim?) To talk about the future of the arts center I need to spend a second on the mission. There are five mission points here. And three of them pretty much every Art

Center has so I'll just mention them briefly. World class performances, center stage for Jersey's best performers and groups, and an arts education program. I think our arts education program is deeper and richer than most places. But all art centers now have those three things. Here are the two mission points that distinguish us. One from day one, we were intended to be an engine for Newark's redevelopment, rejuvenation, for planning, and hopefully building out a major part of Newark's downtown. And secondly, and I know that there's no, there are two other arts centers in the country that share the redevelopment mission. And that's the Pittsburgh Cultural Trust and Playhouse Square in Cleveland. BAM is now trying to be that in Brooklyn, it remains to be seen whether they'll succeed. The fifth mission point nobody has and that is diversity. I mean we just took it right here close to our hearts from day one, that this was going to be one place in society where everybody White, Black, Asian, city, suburb, young, old, liberal, conservative, Republican, Democrat could feel at home. We really wanted this to be a special place. One I think that was part of the Kean Chambers dream and two the place staffed with a bunch of reconstructive 60s Civil Rights progressives who believe in this stuff. So you know, the thought that we actually get paid to advance that goal is really amazing to us. And it's important to all of us, so but that the fourth point, you know the arts center was really meant to be (unintelligible) not just a Mozart and Beethoven place, not even a place for diverse performances that everyone could come to, but also a redevelopment agency. And therefore, we bought about three times as much land as we needed for the Art Center and salary. And those other sites were intended to be development sites to bring 20th, uh, 21st century development that Newark desperately needed. Jobs, residences, upscale hotels, retail, somebody needed to do this work in Newark, to be blunt about it. Except for huge areas like the FBI building.

**Robert Curvin** 35:49

How did that happen by the way? I mean, how's-

**Larry Goldman** 35:51

That happened in my view because Al Faella who was head of the Newark Economic Development Corporation NEDC was a deal junkie. He saw chance to put an office building. He didn't really care where it was, he didn't care about its impact on the city. He didn't care about the greater context, the design, nothing he just wanted bricks and mortar (unintelligible).

**Robert Curvin** 36:16

It's such a horrible scar and way, on a on a vision and a landscape that I'm sure precludes many, many other opportunities that could have been realized for the city.

**Larry Goldman** 36:30

In 20 years, I've only gone voluntarily before the municipal council once And it was to say, if you're really going to do this deal, and do a land disposition agreement that gives this building to the federal (unintelligible) actually for private development, to the federal government (?). If you're really going to do this thing, you got to do a couple of things. One, you have to set it back enough from the river, so that someday they'll be room for the esplanade along the river. They did do that. Secondly, you have to create a retail opportunity along the river. Because someday that riverfront will be active. They did that. There's something like 15,000 square feet of retail potential at the ground level. Third thing was you would have to have a decent design and not just another quick building, they didn't really succeed in

that part. But what wasn't anticipated. It was Oklahoma City. And after Oklahoma City FBI building was blown up, the feds generated a series of criteria for design of future FBI buildings and the fortress that you see there there is a result of those criteria.

**Robert Curvin** 37:45

There's also some poetic justice, I guess, in an FBI building being on the waterfront in Newark because you can imagine people walking along and then suddenly talking about flowers and water and one of them says, oh, here's the FBI. It's really bizarre.

**Larry Goldman** 38:05

Newark went through the entire James administration, any planner in function (?), it is only the Booker administration that has reintroduced an actual qualified urban planner as part of the city administration.

**Robert Curvin** 38:19

And the city have suffered greatly, I think.

**Larry Goldman** 38:23

Well look at the Gateway complex.

**Robert Curvin** 38:26

Gibson did not have I mean, in fairness to James, Gibson did not develop a planning program either. And I don't think there was much of a planning program for 40 or 50 years before that.

**Larry Goldman** 38:40

You can almost understand the mentality, there's so little development that Newark was so happy to have any development that they weren't in a strong position to shape the development.

**Robert Curvin** 38:50

Well, isn't that, there's some of that still at work because a lot of the deals are so generous, in terms of what the city has to give away, to, to get people to develop in the city that, uh-

**Larry Goldman** 39:05

If by so generous, you're implying overly generous, I don't think that's the case, it's to get development started. Not just in Newark, but in any city outside, you know, sort of dozen best cities in the country like New York and San Francisco, Boston, you know, to get development started requires a huge leveraging for the public sector. So, you know, the various tax abatements and tax credits and all of those other things that some people say, are not necessary, I believe, are necessary if (unintelligable) development in places like Newark. And there used to be in the 60s and 70s federal programs like UDEC that that would help cities, but they've disappeared.

**Robert Curvin** 39:54

Well, you know, it's another conversation but the ultimate question is how those subsidies actually work and, and how long they last, and whether they're renewable and so on and and how they're managed

really by the government structure. And there are a lot of questions there about how that'll happen with Newark.

**Larry Goldman** 40:15

Right now sitting as the CEO of the arts center, trying very hard to do development on our adjacent sites. I'm a big fan of subsidies.

**Robert Curvin** 40:28

You want to have a parade for subsidies? Right.

**Larry Goldman** 40:31

You know, there has not been a new apartment building in downtown Newark for 45 years. I think the one across the street, sort of across the street from City Hall from City Hall.

**Robert Curvin** 40:44

It's the Hill, on the Hill Street block there

**Larry Goldman** 40:48

Yes, and Jim Koscoff (?) used to live there. Right. I think I think that was the last downtown apartments. And it's been 45 years. And right now, I'm not sure we're gonna pull this off. But I think we have a better shot than anyone else of pulling it off. A really spectacular 300 plus unit, apartment building, beautifully designed, the tallest building in the city. 20 or 30,000 feet of retail at the base: health club, swimming pool, and a 600 car garage. That is the (unintelligible) you're asking me about where we go next. That's that's our next goal.

**Robert Curvin** 41:28

Do you have a sort of a city that offers a vision in some way of what Newark could become in your view? I mean think about the development that's going on now the changes that are occurring, the kind of leadership that Booker is providing the city? What do you see as the the possibility?

**Larry Goldman** 42:00

As long as I've known about Newark, since the late 60s, the transportation infrastructure is so incredibly advanced, you couldn't possibly recreate it today. We are we are served by four major highways, all of which are five, seven minutes from the downtown. Two major rail lines with Amtrak three, two major stations. \$200 million has been spent on a light rail system to connect the two stations in the city to each other plus other important center, important epicenters of the city, the airport, downtown and almost any airport at any major, all of these are 15 minutes from (unintelligible). All of these advantages have not been leveraged. And we could talk for a long time about why that's true. Some of its politics. Some of it, I believe is racial discrimination and racial fear. But the fact is they haven't been leveraged. So I do think there is incredible possibility for future. My view is it's going to start right here at One Theater Square where you have the zoning for a million and a half square feet of development. I think midtown direct around the Broad Street Station creates incredible opportunities there. And you know, one of the ingredients that has been missing in the past has been (unintelligible) political leadership. I can only speak from the Art Center's experience. But under the Booker administration, but

we were seeking a developer for our first project, we got responses from developers who, no way, all over the country. Only one response from New Jersey 11 keen? responses are all from outside of New Jersey, Texas, Virginia and New York. Pennsylvania. I believe there was no way in the world those developers would have been interested in doing absent the election of Cory Booker and the publicity that it's gotten.

**Robert Curvin** 44:27

Well, let's hope he stays around long enough to keep that momentum going and allows the city to realize the benefits of his leadership.

**Larry Goldman** 44:37

I've seen other changes as you have seen it in the council. You may not like every council person, right but if you look at the eight of the nine council people now are new to the council, better educated primarily products of the emerging professional class. This is not a positive or negative. The old council was prepared much old politics, the white side, it was old ward politics. On the black side, it was leaders who pretty much emerged out of the civil rights movement in the 50s and 60s. And now it is, you know, in some cases, literally their sons. But certainly the next generation and there's, I see a much broader (unintelligible) of interests, environment, ethics, and things that maybe I'm being naive, but I didn't see this in the last council.

**Robert Curvin** 45:36

The city's big issue is an economic issue, I think. That's the reality that about a third of the population is below the poverty line. That was the I think, the crux of the demise of the reform 50 years ago, there just was no way of dealing with the influx of poor, the problems that that was the challenges that was presented to the city. Today, I think that's still the prominent question.

**Larry Goldman** 46:13

It's really a profound point. Yeah, none of us are working in Newark, not the corporate leadership, not the law firms, not the nonprofits. None of us ever say out loud, what you just said, which is, we are working in one of the poorest, most distressed cities in the country. The poverty, health levels, disorganization of families, families, grandparents taking care of grandchildren, teenage pregnancy, you hear about this stuff but nobody ever says, you know, we have a higher hill to climb than they do in New York, or New Brunswick, or almost anywhere else.

**Robert Curvin** 46:59

Almost anywhere else. Part of it has to do with city size too, because we're a tightly bound city that doesn't have a surrounding group of single family homes like Baltimore, or Philadelphia, where you can move to a higher ground, but still be in the city. In Newark if you move you go to Millburn, West Orange, Maplewood.

**Larry Goldman** 47:22

That's true and this partially (unintelligible) but after the riots even before the riots, it wasn't the white middle class that was fleeing Newark. It was the middle class that was fleeing Newark.

**Robert Curvin** 47:35

The African American middle class, by and large, they left the city.

**Larry Goldman** 47:39

Yeah, and also left Newark, interestingly enough without a leadership class.

**Robert Curvin** 47:42

Right. Yeah. And it has a, it has a dynamic that is really very, very complicated, but it has, it's a reality in terms of the city's civic culture, as well as its ability to handle all kinds of problems. I mean, many, many of the nonprofits in this city even have to reach out to distant places to find leadership to run them.

**Larry Goldman** 48:14

But, you know, before we throw ourselves off the balcony here in desperation. You know, you drive around the central ward of Newark. Some of the areas were right at the heart of the riots. And you see a lot of new housing going up. Some of its ownership housing. That creates a sense of people caring more about the neighborhoods, demanding better services. I see some really hopeful signs,

**Robert Curvin** 48:41

Sharpe James made a lot of things happen. I mean, unfortunately, he ended in a very sad, tragic fashion. But the reality is, is that, particularly those last four years, but I would say going back, the last eight years of his administration, there's probably more physical development in the city than had been had occurred in probably over 40 or 50 years.

**Larry Goldman** 49:12

I always say that. I think this art center stands on four pillars, right. And one of those pillars is Sharpe James. I don't think this arts center would be here if it wasn't for Sharpe James. He was as single minded as he could be and we saw this in the arena. Stubborn, unmovable. He was the same about his art center. He twice took me by the hand. This is just one example. Twice took me by the hand to go to Washington to meet with Secretary Ron Brown to get money for the Art Center. And, uh, he would not give up until we got the money. He was relentless. He did the same thing at the state level. When Governor Florio was elected. He turned to Sharpe James and said essentially thanks and I know the story from Jim Florio he said thanks for the help, Essex county did well, Newark did well in my election, What do you want? He was expecting him to say this one to have this job, that one to have that job . And his answer was I want funding for the arts center.

**Robert Curvin** 50:24

Larry, this has been great. Thanks for the time.